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WELCOME TO MOZART JUPITER

I am delighted to welcome you to Mozart *Jupiter*, featuring the Handel and Haydn Society Period Instrument Orchestra under the direction of Bernard Labadie. As a Governor of H&H, I am proud of the superior talents of our musicians and guest artists as well as the strength of our education and outreach efforts.

Today you will have the pleasure of hearing talented young women from H&H's Karen S. and George D. Levy Educational Outreach Program. This year marks the 15th anniversary of our Young Women's Chorus (YWC), one of four choruses that comprise the Vocal Apprenticeship Program (VAP). Founded in 1998, the YWC is an ensemble of 70 girls ages 14–18 from 28 communities in Massachusetts and New Hampshire. The chorus sings a broad variety of repertoire, including Baroque and Classical works, spirituals, jazz, folksongs, and a cappella music by living composers. At today's performance, conductor Alyson Greer will lead the students in "Benigne Fac Domine" from Miserere in C minor by German composer Johann Hasse (1699–1783).



PHOTO: GRETJENHELENE.COM COVER PHOTO: ANDREW BOSS

We are especially grateful for the support of our generous donors, whose gifts subsidize 90% of our educational program and enable H&H to offer engaging musical experiences to these young women and all of our VAP participants at little or no cost to them. Our annual Society Ball on March 23, 2013 at the Mandarin Oriental, Boston benefits our artistic and educational initiatives, and features musical performances by our musicians and students, live and silent auctions, dinner, and dancing. This year, we will celebrate the Young Women's Chorus and honor the dedication and contributions of Wat Tyler, Vice Chair of the Board. I invite you to join us for this most festive evening and/ or consider making a gift in support of our young people. Your generosity helps ensure the future of H&H: the students we reach today are the musicians and audiences of tomorrow. For additional information, refer to page 27 or contact Emily Yoder Reed, Assistant Director of Development, at 617 262 1815 or ereed@handelandhaydn.org.

Thank you, and enjoy the performance.

Kathy Weld, Governor

Chair, Education Committee . Co-Chair, Gala Committee

play Weld



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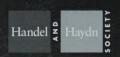
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SAVE THE DATE: March 23, 2013 at 6.30pm Mandarin Oriental, Boston

THE OCIETY BALL

Honoring Wat H. Tyler, Vice Chair, Handel and Haydn Society Board of Governors and Celebrating the 15th anniversary of the Society's Young Women's Chorus

Laura Carlo of WGBH, Master of Ceremonies

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PHOTO: KYLE T. HEMINGWAY

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem* in September 2011 and Mozart *Coronation Mass* in 2012.

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. Its Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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ARTISTIC DIRECTOR HARRY CHRISTOPHERS

The 2012-2013 Season marks Harry Christophers' fourth as Artistic Director of the Handel and Haydn Society. Appointed in 2008, he began his tenure with the 2009-2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010-2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 198 years, and the release of the first three of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel Messiah, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled Renaissance. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award. The Sixteen won the Baroque Vocal Award for Handel Coronation Anthems. a CD that also received a 2010 Grammy Award nomination.

Christophers is Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In addition to performing on the concert stage, he continues to lend his artistic direction to opera. In 2006, Mozart's anniversary year, he conducted Mozart's Mitridate for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returned in 2012 to conduct Handel's Jephtha. Previous productions include Mozart's Die Zauberflöte and Purcell's King Arthur for Lisbon Opera, Monteverdi's Poppea, Gluck's Orfeo, and Handel's Ariodante for English National Opera, and the UK premiere of Messager's Fortunio for Grange Park Opera.

Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He received a CBE (Commander of the Order of the British Empire) from the Queen of England in 2012 for services to music.

PROGRAMMOZART *JUPITER*



November 9, 2012 at 8pm November 11, 2012 at 3pm Symphony Hall

Bernard Labadie, conductor

"Benigne fac, Domine" from Miserere in C Minor

Alyson Greer, conductor Michael Becker, piano Young Women's Chorus

In celebration of the 15th anniversary of the Young Women's Chorus

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Johann Adolf Hasse (1699-1783)

Symphony in C Minor, Op. 12, No. 4

Allegro assai Largo non troppo Allegro spiritoso

Symphony in E Minor, VB 141

Allegro spiritoso Adagio non tanto ma con espressione Presto

Symphony No. 26 in D Minor, Lamentatione

Allegro assai con spirit Adagio (Chorale) Menuet & Trio Henri-Joseph Rigel (1741-1799)

Joseph Martin Kraus (1756-1792)

Joseph Haydn (1732-1809)

INTERMISSION

Symphony No. 41 in C Major, K. 551, Jupiter

Allegro vivace Andante cantabile Menuetto: Allegretto Molto allegro Wolfgang Amadé Mozart (1756-1791)

RELATED EVENTS

Of Gods and Men H2 Young Professionals After Party

November 9, 2012 • Post-concert Lucca Back Bay, 116 Huntington Avenue Free with concert ticket

Join us after the concert for cocktails, conversation, and new connections. We invite you to meet musicians, staff, and other young arts enthusiasts to experience H&H's music in new and exciting ways.





PROGRAM SPONSORS

This program is dedicated to Joseph M. Flynn, for his extraordinary services as Treasurer of the Handel and Haydn Society for 28 years.

The artists' appearances are made possible by the generous support of the following individuals and foundations:

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones, texting devices, and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs for approximately two hours, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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CONDUCTOR'S NOTE BERNARD LABADIE

The symphonies on this weekend's program were chosen for their connections. We start with a symphony by Henri-Joseph Rigel, who was born in Germany but lived much of his adult life in Paris. and we hear that later influence in his symphony's inner movement, which is indicative of French composition of the time. The second movements of both the Rigel and Joseph Haydn's Symphony No. 26 are extremely well-built, but they represent very different worlds. Rigel's pastoral second movement is marked by luminous writing and typical of French music, in contrast to the very German approach of the outer movements, which are consistent with Sturm und Drang, a style used by Joseph Martin Kraus as well as Haydn, especially in the late 1760s and early to mid-1770s. Kraus' symphony is remarkably tightly knit and humorous. qualities also attributed to the work of his admirer. Havdn, And like Rigel, Kraus moved abroad to Sweden in his early 20s, where he became known as "the Swedish Mozart." In fact Kraus was almost an exact contemporary of Wolfgang Amadé Mozart, born just six months later and dying almost exactly one year after.

The second half of the program is devoted to the Jupiter symphony, a gate towards a different world and perhaps the best piece ever written. The architecture of Mozart's Symphony No. 41 is fascinating; one could say the last movement of Jupiter is the orchestral The Magic Flute, which also includes "fugal" material. The influence of Bach and the use of counterpoint in this last movement is thoroughly digested by Mozart into something that becomes 19th century; it encapsulates where Mozart was musically at the end of his life. While not a true fugue, the contrapuntal elements of the movement are Mozart meeting Bach in the very best way. It's one example of the genius on display in Jupiter and just one reason why, on a personal level, this symphony has always been one of my favorites of all symphonic repertoire, especially those of the 19th century.





STATUE OF MOZART IN SALZBURG, PHOTO: KYLE T. HEMINGWAY

PROGRAM NOTES SYMPHONIC TREASURES

On one hand, the symphonies presented in this concert outline the development of the genre in the second half of the 18th century. (From this perspective, we might be tempted to construct a symphonic hierarchy, something of a precarious notion.) More to the point, each symphony is a gem, a unique work that conveys powerful musical affects within the discipline of instrumental composition.

Henri-Joseph Rigel [Riegel] (1741-1799), born in Wertheim, Germany, was an important musician in Paris in the second half of the 18th century. After studying with the composer Niccolò Jommelli (1714-1774), Rigel moved to Paris in 1768. Rigel wrote in all genres. His music was successful in publication as well as performance, being programmed into the 19th century. He was known for his operas as much as his instrumental music; he composed 14 operas in about 11 years. He was named a *compositeurs* (composer)

of the Paris Concert spirituel in 1783, and his music was performed 53 times over 14 seasons. Also in 1783, he became maître de solfège (master of sight-singing) for the École royale de chant. When this institution reopened as the Conservatoire after the French Revolution, Rigel joined the piano faculty; he held this position until his death in 1799.

Rigel's Symphony in C Minor, Op. 12, No. 4, composed in 1769, is in three movements and scored for strings plus winds. The outer movements are spirited and dramatic, with pulsing bass lines that support bold melodic lines in the winds and violins. The central movement is an emotional counterpoint to these, with lyrical melodic lines shared between the upper strings and oboes.

Another composer who spent the majority of his career outside his homeland was Joseph Martin Kraus (1756–1792). Because of his musical

talent, particularly in voice and violin, he went to a Jesuit school in Mannheim, where he had the opportunity to study with members of that area's famous orchestra. He went to university, first in Mainz and then in Erfurt, to study philosophy and law. In Erfurt, he also continued his musical training, studying counterpoint with Johann C. Kittel, a student of Johann Sebastian Bach.

In 1776, Kraus returned home when his father, a local government official, was indicted for abusing the authority of his position. Later that same year, Kraus resumed his studies at Göttingen University, where he came into contact with the literary movement known as *Sturm und Drang* (Storm and Stress). In 1777, he wrote a treatise that applied these literary ideals to music. The following year, a friend convinced Kraus to accompany him to Stockholm, Sweden.

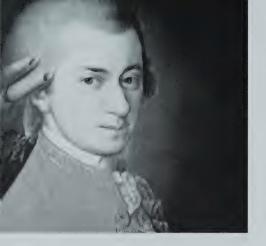
Although his first years in Stockholm were difficult, in 1780 Kraus was elected to the Royal Academy of Music; the following year he composed a very successful opera for the court. He was then appointed assistant director of the orchestra and permitted to travel throughout Europe for the purpose of studying the latest musical tastes. Through this court-subsidized tour, Kraus met the leading composers of the day, including Joseph Haydn. He also attended the 1785 Handel Centennial Festival in London.

Upon his return to Stockholm, Kraus soon became Kapellmeister of the court. He taught at the Royal Academy, composed, and conducted both at the opera and at court. He also renewed his interest in the relationship between all the arts; he wrote poetry, treatises, and librettos in addition to maintaining a large correspondence with family and friends.

Kraus' Symphony in E Minor combines clearly articulated musical phrases and sections with nuanced connections between ideas, resulting in a cohesive composition. This phrasing is heard in the first movement, of which the second half expounds on ideas heard in the beginning. The second movement offsets

Mozart and the World Beyond

- 1732 Joseph Haydn born in Lower Rohrau, Austria.
- 1741 Henri-Joseph Rigel [Riegel] born in Wertheim (Baden-Württemberg), Germany.
- 1756 Mozart born in Salzburg. His father would later say he "was a miracle that God permitted to be born."
 - Joseph Martin Kraus born in Miltenberg am Main (Bavaria), Germany.
- 1762 Haydn named Vice-Kapellmeister and then Kapellmeister to the Esterhäzy house, one of the wealthiest families in the Austrian empire.
 - Reign of Catherine the Great of Russia begins.
- 1763 Charles Bulfinch, architect of the Massachusetts State House (1798), born in Boston.
- 1765 Artaria and Company, Mozart's primary music publisher, founded in Vienna.
- 1766 The Prater, formerly imperial hunting grounds in Vienna, opens to the public as a park. Mozart will give concerts there in the 1780s.
- 1769 Schönbrunn Palace (Vienna) completed.
- 1770 Marie-Antoinette, youngest daughter of Empress Maria Theresa, marries Louis XVI of France. According to the biographer Franz Xaver Niemetschek, the archduchess "took an interest in him and he had a particular affection for her" when he performed for the imperial family at the age of six.
- 1773 Boston Tea Party.
- 1780 Empress Maria Theresa succeeded by her son, Joseph II.
- 1784 Mozart admitted to the Masonic Lodge "Zur Wohltätigkeit" (Beneficence Lodge).
- 1786 Publication of part one of Skizze von Wien (Sketches of Vienna), a detailed account of Viennese life. The sixth and final part will be published in 1790.
 Although issued anonymously, Johann Pezzl (1756-1812) was the author of the 974-page completed work.
- 1787 Mozart appointed k.k. Kammer-Kompositeur (imperial chamber music composer) under Joseph II.
- 1788 Mozart commissioned to arrange Handel oratorios for performances by the Gesellschaft der Associierten Cavaliere (Society of Associated Cavaliers), a group of aristocrats who sponsor private and public concerts in Vienna.



A Symphonic Title and a Symphonic Tale

Mozart did not refer to his Symphony No. 41 in C Major as Jupiter. Who did nickname the symphony remains unconfirmed: however, within 30 years of its composition, the name Jupiter was definitively a part of this work's legacy. According to Vincent Novello, English publisher and author of A Mozart Pilgrimage: Being the Travel Diaries of Vincent and Mary Novello in the Year 1829, Mozart's son credited the London impresario, Johann Peter Salomon, for the nickname. In 1819, the title was printed in a program for the Edinburgh Music Festival; about two years later the name *Jupiter* was again used in the program for a Philharmonic Society of London performance.

Why the symphony was nicknamed *Jupiter* is even less certain. Scholars have suggested that the work has Masonic references or that Mozart was quoting, consciously or unconsciously, either Handel's oratorio *Judas Maccabaeus* or the hymn *Lucis creator*. Or perhaps the review of Muzio Clementi's 1823 edition of the symphony, complete with descriptive title and a picture of Jupiter, summarized it best: "... such a title would well denote its majestic grandeur."

rhythmic flexibility in the violins and oboes against a firm bassline. The final movement is a rolling conclusion with a few delightful surprises that today's audience might associate with Haydn.

Born on March 31, 1732, Joseph Haydn (1732-1809) was the son of a wheelwright. When he was about eight years old, he became a choirboy at St. Stephen's Cathedral in Vienna, where he remained for about 10 years. After leaving St. Stephen's, Haydn had to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles. Haydn studied composition on his own and eventually with Nicola Porpora, a composer and singing teacher for whom Haydn was an accompanist.

In 1761, Haydn was appointed Vice-Kapellmeister to the Esterházy court: he was promoted to Kapellmeister in 1766. When the family patriarch, Nikolaus, died in 1790, his successor disbanded the court orchestra. Although Haydn was still employed by the new prince. he was now able to pursue other opportunities as well. About this same time, Haydn was approached by the violinist and entrepreneur Johann Peter Salomon about going to England. Haydn accepted the offer and composed many works, including six symphonies, for the tour. He returned to Vienna a celebrity and with plans for a second tour. After returning to Vienna from the second trip to England in 1794-1795, Haydn composed masses and the oratorios, The Creation and The Seasons.

Like the symphonies by Rigel and Kraus, Haydn's Symphony No. 26 in D Minor has three movements. The symphony was composed before 1770, probably in 1768 or 1769. Although it is uncertain who nicknamed it *Lamentatione*, the title is related to Haydn's use of a chant melody sung at Easter in Austria during this time. This theme follows and contrasts with the opening idea in the first movement.

Haydn also uses the chant melody in the second movement, Adagio, which is soothing and lush with long melodic lines that never feel stagnant due to the string figuration. The third and final movement is something of a surprise: a minuet and trio. As with the other two movements, the winds sustain longer lines, paired with a staccato, or separated, articulation in the strings. The arrival of the trio brings interruptions and outbursts, a dramatic turn in the musical story.

Wolfgang Amadé Mozart's (1756-1791) life can be seen in three segments: his youth as child prodigy; the 1770s, when his reputation as a composer equaled his reputation as a performer; and the 1780s, as a mature composer in Vienna. Even when Wolfgang was a young child, his father Leopold recognized his son's unique talent and arranged for Wolfgang, and often his sister Anna Maria, to perform throughout Europe. No doubt a source of income for the family, these tours gave the young musician invaluable first-hand experience with diverse compositional styles.

In the 1770s, with the mystique of the child prodigy waning, Mozart turned to composition in earnest with the hope of securing a leading musical position at a European court. He never received the court appointment he sought (Kapellmeister), but as a freelance musician in Vienna in the 1780s, he wrote on commission, taught, performed, and published.

In 1788, Mozart's income from publishing decreased substantially (about 75% from the previous year). His two sources of steady income were his imperial post, for which he wrote mostly dance music; and arranging and conducting performances of Handel oratorios for the *Gesellschaft der Associierten Cavaliere*, a group of noblemen in Vienna. During the summer, he completed three symphonies, the last of which, Symphony No. 41 in C Major, was entered in his personal catalog on August 10, 1788. Mozart had not composed a symphony since 1786, and

the reason he now wrote three in quick succession is uncertain. They may have been composed for an upcoming concert series or an anticipated, but unfulfilled, trip to London.

In the first movement, Allegro vivace, Mozart places three ideas back-to-back: an assertive, ascending motive played *forte* (loudly) and in unison; rests (silence); and a lyrical, ascending melody plus accompaniment played *piano* (softly). Each of these elements will be manipulated throughout this movement and the symphony as a whole.

The second movement, Andante cantabile (slow and songlike), features muted strings. The opening echoes the first movement with short motives separated by rests. Mozart continues relating the movements with the Minuet and Trio, which floats in an elegant dance until dramatic interruptions displace the natural flow.

The last movement returns to the energy and power of the first, then Mozart refocuses our attention as this movement supposedly comes to a close. Mozart does so in the coda, traditionally used to signal the conclusion of the work, by incorporating five different themes in an astounding contrapuntal section, a fugue. All of this adds up to a symphony of tremendous power and beauty.

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BICENTENNIAL BEAT HANDEL AND HAYDN SOCIETY, 1850-1899

With the 200th anniversary of the founding of the Handel and Haydn Society approaching in 2015, the *Bicentennial Beat* highlights the events and people that make up its illustrious history. This season, the focus is on the latter half of the 19th century, 1850–1899, when membership rose to some 700 before settling down to 550 voices.

In the 1870s, H&H continued to perform regular concerts. It also participated in special concerts, one honoring a foreign dignitary, and a music festival held in conjunction with the World's Peace Jubilee. At the end of the decade, H&H performed the whole of Bach's *St. Matthew Passion* over two concerts, and H&H's conductor, Carl Zerrahn, completed his 25th season.

1871 On December 10, H&H sings in a concert led by conductor Theodore Thomas in honor of Grand Duke Alexei Alexandrovich of Russia, who is visiting Boston as part of a tour of the United States. This program includes an excerpt from Haydn's The Creation.



VIEW OF THE GREAT COLISEUM FOR THE WORLD'S PEACE JUBILEE AND INTERNATIONAL MUSICAL FESTIVAL, PHOTO: LIBRARY OF CONGRESS

1872 On June 16, H&H sings at the anniversary celebrations of the

American Peace Society, headquartered in Boston.

The World's Peace Jubilee (marking the end of the Franco-Prussian War) and International Musical Festival is held from June 17 through July 4. H&H performs *Israel in Egypt* with other local choral societies on June 24.

- **1873** Between April 22 and 26, H&H presents four concerts in New York. The first three concerts feature *Elijah* and selections from *Israel in Egypt*. For the final concert, at Steinway Hall, the chorus joins the Theodore Thomas Symphony in selections from Beethoven's Ninth Symphony.
- **1874** The Third Triennial Festival begins on May 5 with a performance of *Judas Maccabaeus* and concludes with *Elijah* on May 11.
- **1879** On April 11, Good Friday, H&H presents, in two concerts, first US performance of the complete *St. Matthew Passion*. Part I was performed in the afternoon and Part II in the evening.

On May 2, Carl Zerrahn concludes his 25th season with H&H with a performance of *Elijah*.

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ARTIST PROFILE

Bernard Labadie, conductor



Bernard Labadie last appeared with the Handel and Haydn Society in October 2010. He has established himself worldwide as one of the leading conductors of the Baroque and Classical repertoire, a reputation that is closely tied with Les Violons du Roy and La Chapelle de Québec, which he founded and

continues to lead as music director. With the two ensembles, he regularly tours Canada, the US, and Europe in major venues and festivals such as Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, Kennedy Center, the Barbican, the Concertgebouw, and the Salzburg Festival, among others.

Passionate about opera, Labadie has also been Artistic Director of L'Opéra de Québec and L'Opéra de Montréal. As a guest, he conducted Handel's *Orlando* with Glimmerglass Opera, Mozart's *Cosi fan tutte* at the Mostly Mozart Festival, and Mozart's *Lucio Silla* with Santa Fe Opera, to name a few. September 2009 marked his debut with the Metropolitan Opera in Mozart's *Die Zauberflöte*, a work he conducted again with Cincinnati Opera in 2011.

Since his triumphant debut with the Minnesota Orchestra in 1999, Labadie has become a sought-after guest conductor with major North American orchestras, including the New York and Los Angeles Philharmonics,

the Philadelphia Orchestra, and the symphony orchestras of Chicago, Boston, San Francisco, St. Louis, Houston, Atlanta, Detroit, Montréal, Toronto, and Vancouver, many of them on a regular basis. His debut with the Cleveland Orchestra occurred in early 2010.

In 2011-2012 Labadie made his debut at Tanglewood and returned to the Chicago Symphony, Los Angeles Philharmonic, New World Symphony, Utah Symphony, and Vancouver Symphony.

Labadie's extensive discography includes many critically acclaimed recordings on the Dorian, ATMA, and Virgin Classics labels, including Handel's *Apollo e Dafne* and his collaboration with Les Violons du Roy and La Chapelle de Québec for Mozart's *Requiem*, both winning Canada's Juno Award. A complete recording of C.P.E. Bach's Cello Concertos with Truls Mørk and Les Violons du Roy is slated for release soon, as well as a recording with lan Bostridge and The English Concert, both on Virgin Classics.

For his achievements, Labadie was honored by the Canadian government with the appointment as Officer of the Order of Canada in 2005, and Québec made him a *Chevalier de l'Ordre*National du Québec in 2006.

Alyson Greer, conductor, Young Women's Chorus



Alyson Greer was named Conductor of the Handel and Haydn Society Young Women's Chorus in 2011. Since 2012 Alyson Greer has been the Director of Choral Music at Westborough High Shool, where she directs five choirs. Greer was previously the

Director of Choral Music at Hanover High School where her ensembles consistently earned gold ratings and medals at the Massachusetts Instrumental and Choral Directors Association (MICCA) and Heritage Music Festival statewide competitions and performed in MICCA's gold medal showcase Stars @ Symphony at Symphony Hall and the Massachusetts Music Educators Association (MMEA) All-State Convention Concert Hour. She is also the Co-Founder and Assistant Director of Quincy Point Music Academy and has been Director of Music and Choirs at Quincy Point Congregational Church since 2007.

Ms. Greer holds a Bachelor of Music degree (magna cum laude) in Vocal Performance and a Master of Music Education degree, both from The Boston Conservatory. She was a Full Conductor Fellow at the Sarteano Chamber Choir Conducting Workshop (Tuscany, Italy), where she participated in masterclasses with Simon Carrington and Bronislawa Falinska and was a featured alto soloist in the Chamber Choir. A mezzo soprano, Ms. Greer is an active performer in Boston.

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- † Principal

YOUNG WOMEN'S CHORUS 15TH ANNIVERSARY CELEBRATION

Alyson Greer, conductor Michael Becker, piano

Abigail Adams Hayley Ardizzoni Jennifer Baatz Emily Bartone Isabelle Bears Andrea Bickford Olivia Bogan Breanna Bradlev Elisa Cabral Alison Cameron Kendra Cameron Francesca Caramazza Kayla Caulfield Katherine Corneilson Alana Despres Susan Dudka Britta Erikson Julia Fein Lia Fitzsimmons Sophie Fraga Cristina Gallo Jordan Gambale

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"Benigne Fac, Domine" from Miserere in C Minor

Benigne fac Domine in bona voluntate tua Sion,

Ut aedificentus muri Jerusalem.

Tunc acceptabis sacrificium justitiae, Oblationes et holocaustos.

Tunc imponent super altare tuum vitulos

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio et nunc et semper, Et in saecula saeculorum. Amen. Grant kindness; Lord, to Zion according to your will,

that the walls of Jerusalem may be rebuilt.

Then you will accept a just sacrifice, oblations and the burnt offerings, then they will place bullocks upon your

Glory to the Father, the Son and the Holy Spirit.

As it was in the beginning, is now, and will always be. Amen.

HANDEL AND HAYDN SOCIETY 2012-2013 SEASON

Handel Messiah

Nov 30, Dec 1 & 2, 2012 at Symphony Hall

Harry Christophers, conductor
Karina Gauvin, soprano
Daniel Taylor, countertenor
James Gilchrist, tenor
Sumner Thompson, baritone
Period Instrument Orchestra and Chorus

Bach Christmas Oratorio

Dec 13 & 16, 2012 at NEC's Jordan Hall

John Finney, *conductor*Period Instrument Orchestra and Chorus

BACH Cantatas I, II, and VI from *Christmas Oratorio*

Purcell The Indian Queen

Jan 25, 2013 at NEC's Jordan Hall Jan 27, 2013 at Sanders Theatre

Harry Christophers, conductor Zachary Wilder, tenor Jonathan Best, baritone Period Instrument Orchestra and Chorus

PURCELL "The scene of the drunken poet" from The Fairy Queen

DANIEL PURCELL "The Masque of Hymen" from The Indian Queen

PURCELL "The Frost Scene" from

King Arthur

PURCELL The Indian Queen (Music for Acts I-V)

Haydn in Paris

Feb 22 & 24, 2013 at Symphony Hall

Harry Christophers, conductor Aisslinn Nosky, violin Period Instrument Orchestra

HAYDN Symphony No. 6, *Le matin*HAYDN Violin Concerto No. 4
HAYDN Overture to *L'isola disabitata*HAYDN Symphony No. 82, *The Bear*

Beethoven Symphony No. 7

Mar 15 & 17, 2013 at Symphony Hall

Richard Egarr, conductor
Eric Hoeprich, clarinet
Period Instrument Orchestra

MOZART Masonic Funeral Music, K. 477
MOZART Clarinet Concerto
BEETHOVEN Symphony No. 7

Vivaldi Virtuosi

Apr 5 & 7, 2013 at NEC's Jordan Hall

Ian Watson, *director and harpsichord* Period Instrument Orchestra

VIVALDI Sinfonia, *Il coro delle Muse* LOCATELLI Introduzione in D Major, Op. 4, No. 5

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Handel Jephtha

May 3 & 5, 2013 at Symphony Hall

Harry Christophers, conductor Robert Murray, tenor (Jephtha) Catherine Wyn-Rogers, mezzo-soprano (Storgè) Joélle Harvey, soprano (Iphis) William Purefoy, countertenor (Hamor) Woodrow Bynum, bass (Zebul)

Period Instrument Orchestra and Chorus

Teresa Wakim, soprano (Angel)



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H&H SINGERS AT BOSTON CHILDREN'S MUSEUM Nov 25, 2012 at 2.15 and 2.45pm Boston Children's Museum Free with museum admission

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For more information, contact Wei Jing Saw, Executive Assistant, at wjsaw@handelandhaydn.org or 617 262 1815.

Tour Schedule

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Fri, Apr 26, 2013: *The Four Seasons*First Congregational Church, Berkeley *Presented by Cal Performances*

Sat, April 27, 2013: *Jephtha*First Congregational Church, Berkeley *Presented by Cal Performances*

Tues, Apr 30, 2013: *Jephtha*Walt Disney Concert Hall, Los Angeles *Presented by Los Angeles Philharmonic*

Wed, May 1, 2013: *The Four Seasons* The Granada Theatre, Santa Barbara *Presented by UCSB Arts & Lectures*

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Fri, May 3 and Sun, May 5, 2013: *Jephtha* Symphony Hall, Boston *H&H subscription series*

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All Souls' Requiem Sunday, November 4, 6:00 pm

Handel's Messiah Sunday, December 9, 3:00 pm Tickets required

Candlelight Carols Saturday, December 15, 4:00pm Sunday, December 16, 4:00 pm^{*} & 7:00 pm *Tickets required

Hymn-a-thon Sunday, February 10, All Day

The Three B's: Bach, Britten, and Bernstein Sunday, March 3, 3:00 pm Tickets required

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SIBELIUS *Luonnotar*, for soprano and orchestra
ADÈS *In Seven Days*, for piano and orchestra
PROKOFIEV Piano Concerto No. 1
SIBELIUS Symphony No. 6



Thomas Adès

November 23–27 HAYDN, MOZART, & BEETHOVEN

NOV 23 FRI 1:30PM NOV 24 SAT 8PM* NOV 27 TUES 8PM Christian Zacharias, conductor and piano HAYDN Symphony No. 76

MOZART Piano Concerto No. 18 in B-flat, K.456 BEETHOVEN Selections from the ballet

score The Creatures of Prometheus

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Christian Zacharias

Nov 29-Dec 1 JEAN-YVES THIBAUDET

NOV 29 THUR 8PM NOV 30 FRI 1:30PM DEC 1 SAT 8PM Stéphane Denève, conductor Jean-Yves Thibaudet, piano

BERLIOZ Overture to Les Francs-juges SAINT-SAËNS Piano Concerto No. 5, Egyptian

MACMILLAN Three Interludes from The Sacrifice ROUSSEL Bacchus et Ariane, Suite No. 2



Stéphane Denève

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Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

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Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, arrive early.

This season, the series is led by 2012–2013 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:

Symphony Hall: Higginson Hall (in the Cohen Wing) NEC's Jordan Hall and Sanders Theatre: Inside the concert hall

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